

Drama

HOLIDAY HOMEWORK

Year 12, 2022



Teacher:	Meiki Apted Meiki.Apted@sssc.vic.edu.au
Work required in preparation for start of 2022:	<ol style="list-style-type: none">1. Read the article on “Eclectic Theatre” and answer the questions2. Read the articles about the performance styles, highlight key points, and create a CANVA poster for at least one style (best full set of posters gets \$50 readings voucher)3. Watch a live play or musical or some street theatre AND/OR Watch a recording of a play designed for the stage eg.<ul style="list-style-type: none">• ANY full length play on the National Theatre Youtube channel (free)• ANY play on the Australian National Theatre website (these cost) andAnswer the questions about this play using detailed, descriptive examples. <i>NOTE: Some questions also relate to Little Red Riding Hood.</i>
Textbooks and other resources:	Recommended <ol style="list-style-type: none">1. Acting Smart: VCE Drama, 8th edn. Bird, J & Sallis, R 2019,2. “Acting in Person and in Style in Australia” (any edition, inc. USA edition) OUTSTANDING Youtube clips from National Theatre Youtube Channel on building a character, choreography, devising, production areas, performance styles (eg. Commedia, physical theatre...) and more. Aim to watch as many as possible and take notes. https://www.youtube.com/user/ntdiscovertheatre
Key Links:	*VCAA Study Design (pages 9-12 have definitions of all the key terms): https://www.vcaa.vic.edu.au/Documents/vce/drama/DramaSD_2019.pdf OUTSTANDING Performance Styles info : https://theatrelinks.com/
Due date:	Monday February 7, 2022

Part 1: Read and summarise

(advanced - find out more!)

The Rise of Eclectic Theatre in the 20th Century

BY [JUSTIN CASH](#) · PUBLISHED JULY 13, 2018 · UPDATED JUNE 28, 2020



It is argued up until the turn of the 20th century, standard theatre practice dictated each type of play was given roughly the same theatre treatment¹. At odds with this was now a new concept of handling each type of dramatic work in a unique way, according to the style of the script. Non-realistic theatre forms emerging at the start of the 20th century aided in the demand for a more diverse application of directing, acting and production.

And so theatre became eclectic. Works by different playwrights and from different eras were produced on their merits. A Medieval morality play was performed in a dissimilar manner to a Jacobean tragedy. Dramas by the same playwright began to be treated separately. For example, Eugene O'Neill's *The Hairy Ape* was performed in an expressionist style, while his play *A Long Day's Journey Into Night* was directed with the sordid naturalism in which it was first written. Taking this concept one step further, a single play such as Arthur Miller's *Death of a Salesman*, was directed in rehearsal with a mix of both realism and expressionism, making *one* piece of theatre eclectic in itself². *Eclectic: deriving ideas, style, or taste from a broad and diverse range of sources*³

The mainstream stages of Britain and America were dominated for much of the 19th century by over-the-top [melodramas](#)⁴ where sensational plots and spectacle in production were the norm. But the latter part of the 19th century saw a reaction against melodrama towards a more authentic style of playwrighting and theatre-

making. [Naturalistic and realistic](#) dramas by Ibsen, Chekhov and others were demanding a different execution of acting, direction and stagecraft in rehearsal and production.

By the 1910s, another reaction occurred in the theatre. [Expressionism](#)⁶ was born in Germany out of its impact in the visual arts, and later film. Georg Kaiser and Ernst Toller spearheaded a school of playwriting that was often episodic in form, including clipped dialogue, a nightmarish atmosphere, and non-realistic movement. While a new type of direction was needed in rehearsal, expressionistic scenic design asked for distortion in shape, colour and mass ... a sharp contrast to the realistic sets that preceded it.

In the 1920s, [surrealism](#)⁷ evolved in the theatre out of the Dada movement. As with expressionism, surrealism was more significant in the visual than performing arts. Surrealistic plays often included grotesque and unsavoury characters, intense satire, mechanical movement, and nondescript scenic design. Around the same time, visionary theatre practitioner Antonin Artaud developed his [theatre of cruelty](#)⁸, a largely movement-based style of theatre that was eclectic all on its own. Theatre of cruelty works were akin to "total theatre" performances with elements of dance, piercing music, ritualistic movement, and non-conventional use of stage lighting. Traditional theatre spaces were dispensed with, Artaud often preferring to stage theatre of cruelty productions with the audience in the centre and the performers surrounding them, sometimes from above.

Bertolt Brecht was influenced by German expressionism and this is most evident in the episodic nature of many of his plays. Brecht's was a didactic theatre, asking the spectator for a largely intellectual response to the action of the play. Brecht made no secret of how he loathed the theatre of realism. Works in the [epic theatre](#)⁹ style often deliberately broke the fourth wall of naturalistic theatre with conventions such as direct audience address, signs used to convey messages, innovative use of projection, incomplete costumes, open white light and visible stage equipment. These types of works could hardly be performed with the same theatre treatment given to the plays of years gone by.

By the middle of the 20th century, [absurdism](#)¹⁰ emerged in Paris via a disconnected group of literary artists writing works loosely based around the theory of existentialism. Bleak storylines were presented with characters living in a meaningless world, often speaking illogical dialogue with a comic tone. Plots were sometimes circular, infuriating theatre-goers by ending right where they began. Yet out of this movement came one of the most critically acclaimed plays of the 20th century in Samuel Beckett's *Waiting for Godot*. This was a form of theatre demanding an application of direction that had never been required in the theatre before.

The 1960s and 70s witnessed a golden age in experimental theatre. Avant-garde theatre was the very antithesis of bourgeoisie theatre. Non-traditional theatre spaces

became the norm and ensemble theatre-making was preferred over the more conventional playwright-director model. After witnessing the emergence of the Off-Broadway theatre movement in the 1940s, the 1960s saw the blossoming of a more avant-garde Off-Off-Broadway theatre in New York City, where “many of these groups explored ritual, sexuality, primitivism, and political conflict in productions that sought to challenge the barriers between actor and audience”¹¹

Advertisements

It was at this time in Europe that Polish theatre practitioner Jerzy Grotowski developed a cult following in his home country, and later Italy and America. Grotowski was a true guru of experimental theatre, developing what is probably the most complete system of actor training since Stanislavski¹². Considered foremost a theorist and director, Grotowski preferred to re-work traditional theatre scripts into avant-garde masterpieces. In his [poor theatre](#)¹³ style, the actor was prominent, the stage dispensed with, the costumes deliberately nondescript, and like Artaud before him, ritual was at its epicentre. Grotowski’s “theatre” was an abandoned warehouse one day and the back room of your own house, the next.

Today, most cities of the world have mainstream commercial theatre productions and avant-garde shows existing side by side. Different audiences demand different tastes. Conservative theatre-making happily co-exists alongside more experimental theatre. Add to this, many contemporary theatre pieces consist of a mixture of theatre styles in the one show. Eclecticism in the theatre is everywhere. The stage curtain has all but gone. Stage hands have disappeared with them. The three-act, two and a half hour play is dead, replaced by the 23-scene, one-act, no interval 80-minute drama.

It is near-impossible for a theatre-goer today to label a show as being written or performed in a single style. Playwrights, directors, actors, scenic, costume, lighting and sound designers have resources and technology at their fingertips like never before in the history of theatre. Subsequently, these artists draw inspiration for their craft from a wide variety of historical periods, theatrical movements, styles, fashions and cultures. The fusion of all these disparate sources ultimately creates concepts that result in a truly eclectic contemporary theatre.

L. Crawford J. *Acting, in Person and in Style*. William C. Brown; 1983.

Gross Brockett O. *The Theatre*. New York : Holt, Rinehart and Winston; 1979.

Google -. Eclectic definition. Google Search. <https://www.google.com.au/search?q=define%3Aeclectic&oq=define%3Aeclectic>. Accessed July 13, 2018.

Cash J. 19th Century Melodrama. The Drama Teacher. <https://www.thedramateacher.com/19th-century-melodrama/>. Accessed July 13, 2018.

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Cash J. German Expressionism Theatre Conventions. The Drama Teacher. <https://www.thedramateacher.com/german-expressionism-theatre-conventions/>. Accessed July 13, 2018.

Cash J. Surrealism Theatre Conventions. The Drama Teacher. <https://www.thedramateacher.com/surrealism-theatre-conventions/>. Accessed July 13, 2018.

Cash J. Theatre of Cruelty Conventions. The Drama Teacher. <https://www.thedramateacher.com/theatre-of-cruelty-conventions/>. Accessed July 13, 2018.

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Cash J. Theatre of the Absurd Conventions. The Drama Teacher. <https://www.thedramateacher.com/theatre-of-the-absurd-conventions/>. Accessed July 13, 2018.

Rhea K G. Western theatre – Theatre of the 20th century and beyond. Encyclopaedia Britannica. <https://www.britannica.com/art/Western-theatre/Theatre-of-the-20th-century-and-beyond>. Accessed July 13, 2018.

Burton B. *Living Drama*. Pearson Education Australia; 2011.

Cash J. Poor Theatre Conventions. The Drama Teacher. <https://www.thedramateacher.com/poor-theatre-conventions/>. Accessed July 13, 2018.

Comprehension Questions:

When and why did non-realistic theatre forms begin emerging?

What is Expressionism?

What is surrealism?

What is Epic Theatre?

What is Theatre of Cruelty?

What is eclectic theatre?

What is Absurdism?

What is Poor Theatre?

Part 1: Read and highlight key points

Beginner - just highlight

Intermediate - create a canva poster

Advanced - Create a cohesive set of canva posters

\$50 READINGS VOUCHER FOR THE BEST SET OF POSTERS

Criteria

- **Accurate**
- **Eye Catching**
- **Clear and Concise**
- **Ideas in the poster are visually represented**



PRACTITIONER: BETOLT BRECHT PERFORMANCE STYLE: EPIC THEATRE

“Art is not a mirror held up to society, but a hammer with which to shape it.” – Bertolt Brecht

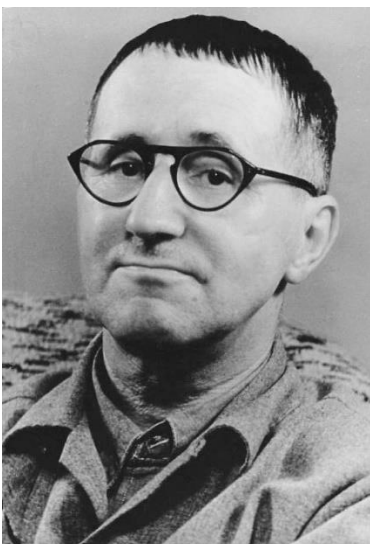
Along with Constantin Stanislavski, Bertolt Brecht was one of the two most influential figures of 20th century theatre and the most significant practitioner since World War II. Brecht’s theories for the stage, including his well-known epic theatre form and verfremdungseffekt techniques made him a force to be reckoned with.

Although it is well documented Brecht had a team of workers around him to ease the load, his creative output was nothing short of prolific. He was a theorist, poet, playwright of over fifty plays, an essayist, and above all a practitioner who painstakingly applied his theories to the works of one of the great theatre companies of the world, the Berliner ensemble.

Unlike Grotowski, Brecht preferred to demonstrate his concepts for epic theatre in performances instead of acting exercises. Unlike Artaud, Brecht’s ideas were concrete and translatable for actors for generations to come. A staunch Marxist, Brecht’s plays often had a political and social message for those viewing them. Accordingly, his works included songs that drummed home the message of the play, storytellers and narrators, projection, placards, and actors directly addressing the audience.

CONVENTIONS

- Brecht loathed the theatre of realism. He likened realistic theatre to the effects of a drug, in that a realistic performance pacified its audience.
- Brecht’s plays were didactic and aimed to teach or instruct their audience. Brecht used the term ‘lehstück’, meaning ‘learning-play’
- Social activist theatre wanting the spectators to make change in their own world outside the theatre walls. In 1926 Brecht embraced Marxism and his theatre techniques after this point served his Marxist beliefs
- Brecht’s umbrella title for a range of non-naturalistic techniques is ‘verfremdungseffekt’, misleadingly translated over the decades as ‘alienation effect’. Recent and more accepted translations is ‘to make the familiar stage’, or ‘estrangement’.
- Brecht was influenced by German Expressionism and had an interest in the cabaret scene in Berlin.
- Brecht’s form of theatre was known as ‘epic theatre’, most likely coined by collaborator Erwin Piscator.
- Epic theatre plays employed a large narrative (as opposed to a smaller plot), spanning many locations and time frames
- Brecht called scenes ‘episodes’, with each scene being relatively self-contained in the story
- Epic plays used non-linear, fractured plots, where the events of an episode were not necessarily a result of the preceding episode
- This juxtaposition of scenes employing multiple locations and time frames created a montage effect
- Focus was always on the society being presented in the play, not individual characters
- Events in plays were sometimes told from the view point of a single storyteller



‘Historification’ was a Brecht term defining the technique of setting the action of a play in the past to draw parallels with contemporary events. This enabled spectators to view the events of the play with emotional detachment and garner a thinking response.

STAGECRAFT

- Costume was not individually identifiable e.g. the farmer’s costume represented a ‘typical’ farmer.
- Costume was sometimes incomplete and fragmentary e.g. tie and briefcase for the businessman
- Costume often denoted the character’s role or function in society (plus wealth/class)
- Sets were sometimes non-existent or fragmentary (either partial sets of one object representing many of the same)

- At other times sets were industrial e.g. ramps, treadmills (influenced by Meyerhold's constructivist set design)
- Some make up and mask use, but non-realistic and 'theatrical' e.g. grotesque and/or caricatured
- Signs/placards used to show audience a range of information
- Screen projection used to reinforce a play's theme/s (to garner an intellectual response, not emotional)
- Open white light only (as colour would generate an emotional response from the audience)
- If the house lights were left on during performance, open white light also allowed for the spectators and performers to share a single same-lit space
- Lighting instruments in full view of audience (no attempt to hid them, but rather remind the audience they were watching a play).
- Music and song used to express the play's themes independent of the main spoken text in the play (in parable scenes)
- Music was used to neutralise emotion, rather than intensify it (opposite to a modern day musical)

ACTING

- Actor was never to fully become the character, as in the realistic/naturalistic theatre
- Actor was asked to demonstrate the character at arm's length, with a sense of detachment
- Often characters tended to be somewhat oversimplified and stereotyped
- Yet other characters were sometimes complex
- Historical, real-life character in some Brecht plays
- Some (but not all) character names were generic. E.g. the worker, the peasant, the teacher
- Mix of presentational and representational acting modes
- A mix of realistic and non-realistic movement
- Movement was at times graceful, but at other times forceful
- Brecht used the Latin word 'gestus' to describe both individual and whole body postures
- Character gestus denoted one's social attitude and human relationships with others (linked to

Marxist principles)

- Some oriental gesture used (Brecht's influence of a Balinese dance showing)
- Groups of characters often positioned on the stage for functional and not aesthetic reasons
- Characters grouped according to their social relationships in the play (Marxist)



How could you use Epic Theatre to create a performance of Little Red Riding Hood? Describe how you might apply 1-2 conventions



PRACTITIONER: JERZY GROTOWSKI PERFORMANCE STYLE: POOR THEATRE

"If you want to create a masterpiece, you must avoid beautiful lies." - Jerzy Grotowski

Polish theatre practitioner Jerzy Grotowski (1933-1999) is best known for intense actor training processes in the 1960s and 70s. At the laboratory theatre in Opole, Grotowski and his small groups of actors experimented with the physical, spiritual and ritualistic aspects of theatre, the nature of role, and the relationship between actor and spectator. Grotowski was a key figure of avant-garde theatre. His comprehensive acting system is probably the most complete approach to role since the work of Stanislavski.

Today, Grotowski is recognised as one of the great directors of the modern theatre and a significant innovator of the experimental theatre movement. His techniques are easily grasped by school students. Poor theatre can be performed in any bare space, so school drama departments with few resources often find this style of theatre attractive.

Grotowski coined the term 'poor theatre', defining a performance style that rid itself of the excesses of theatre, such as lavish costumes and detailed sets (hence 'poor'). Poor theatre pieces centre on the skills of the actor and are often performed with only a handful of props.

As a director, Grotowski preferred to perform works in non-traditional spaces such as buildings and rooms, instead of mainstream theatre houses with traditional stages. Typically, the audience was placed on many sides of the action or in and amongst the action itself.

Acting in the style of poor theatre places emphasis on the physical skills of the performer and uses props for transformation into other objects, sometimes of great significance.

CONVENTIONS

No matter how much theatre expands and exploits its mechanical resources, it will remain technologically inferior to film and television. Consequently, I propose poverty in theatre (Jerzy Grotowski, Towards a Poor Theatre, p.19)

- the concept of Poor Theatre strips away all of theatre's excesses
- Grotowski's work involved an intense exploration of the relationship between participant and spectator
- his aim was to eliminate the division between actor and audience, creating a communion between the two
- most of Grotowski's work focused on actor training; probably the most extensive actor training program developed since Stanislavski
- Poor Theatre is non-commercial theatre; the antithesis of modern-day blockbusters
- Grotowski argued theatre could never compete with film and television, so it should never attempt to
- Grotowski sometimes experimented with classic works, changing their setting for contemporary relevance
- The term 'paratheatre' is often associated with Grotowski ('para' meaning 'beyond'). paratheatre saw Grotowski experiment with actors in training programs and other non-performed works

STAGECRAFT

By gradually eliminating whatever proved superfluous, we found that theatre can exist without make-up, without autonomic costume and scenography, without a separate performance area (stage), without lighting and sound effects, etc. (Jerzy Grotowski, Towards a Poor Theatre, p.19).

- traditional theatre spaces were ignored by Grotowski in preference for rooms and buildings
- he saw little need for a traditional stage dedicated to acting or a purpose-built theatre for performances

- actors typically performed with the spectators on many sides
- participants also performed in and around the spectators strategically placed amongst them in the space
- Grotowski's acting area was typically bare, with few props and no set
- object transformation was a key aspect of Poor Theatre
- after transformation, objects were often symbolic and/or of great significance
- lighting typically flooded the acting area with no use of spotlights or focus areas
- if used at all, 'costumes' would be anonymous, not identifying character (as with realism)

Acting

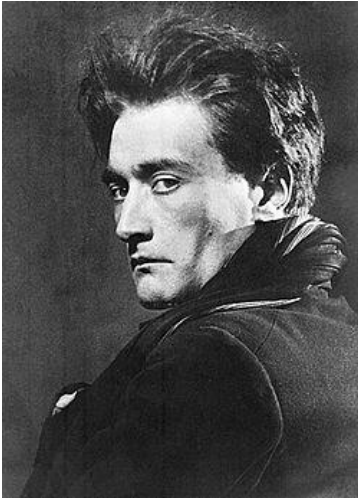
- physical movement was a key component of Poor Theatre performances
- the actor and his/her skills was at the core of all Poor Theatre performances
- on occasions, performances used no 'real' props, but employed actors as props instead
- actor training was intense over long periods of time
- actors with egos had no place in Grotowski's theatre
- aim was for acting to be authentic, akin to Stanislavski's system (but more physical)
- Grotowski used a variation of Stanislavski's emotion memory technique with his own actors

The pronunciation of 'Jerzy Grotowski' has often proved to be a little tricky. Here is the correct pronunciation of his name: yerr-shjer grrotoffskee

'... One must ask oneself what is indispensable to theatre. Let's see. Can the theatre exist without costumes and sets? Yes, it can. Can it exist without music to accompany the plot? Yes. Can it exist without lighting effects? Of course. And without a text? Yes.' - Jerzy Grotowski, *Towards a Poor Theatre*, p.32



How could you use Poor Theatre to create a performance of Little Red Riding Hood? Describe how you might apply 1-2 conventions



PRACTITIONER: ANTONIN ARTAUD PERFORMANCE STYLE: THEATRE OF CRUELTY

"There can be no spectacle without an element of cruelty as the basis of every show."
– Antonin Artaud

Sadly, the French mastermind known as Antonin Artaud (1896-1948) was not always a lucid one. The man who coined the term 'theatre of cruelty' spent a significant portion of his later life in asylums, and when on the outside, addicted to opium.

Much of Artaud's writings on the theatre are difficult to comprehend and his manifestos in 'The Theatre and Its Double' are not exactly bedtime reading. Artaud often has less appeal to teachers and students of theatre

than other theorists and practitioners because his techniques are not readily translatable. One has to work hard to decipher how Artaud's concepts for his Theatre of Cruelty become concrete conventions for the stage. But this does not mean we should dismiss Artaud or his influence on 20th century theatre.

A largely movement-based performance style, Theatre of Cruelty aimed to shock the senses of its audience, sometimes using violent and confronting images that appealed to the emotions. Text was given a reduced emphasis in Artaud's theatre, as dance and gesture became just as powerful as the spoken word. Piercing sound and bright stage lights bombarded the audience during performances.

Artaud experimented with the relationship between performer and audience, preferring to place spectators at the very centre of a performance surrounding them. His intention was to trap the audience inside the drama.

CONVENTIONS

Artaud saw both the world around him and the theatre, itself, in need of change. He was influenced by Surrealism and at one time was a member of the movement and his theatre set to awaken the dormant dream images of our minds.

Artaud's theoretical writings included a series of manifestos on the theatre. His theoretical essays were published (during his lifetime) in 1938: 'The Theatre and Its Double'. Reading Artaud's writings is akin to doing a cryptic crossword puzzle.

His theories were never realised in an accessible form for future generations to interpret easily. Artaud attempted to appeal to the irrational mind, one not conditioned by society. There was an appeal to the subconscious, freeing the audience from their negativity

His theatre could not communicate using spoken language (primary tool of rational thought). It was a return to a theatre of myth and ritual. Not to mirror that of everyday life, but the reality of the extraordinary

Mood played an important part in Theatre of Cruelty performances, by bombarding the audience's senses, they underwent an emotional release (catharsis)

Emphasis on the written or spoken text was significantly reduced with the notion of text being exalted (a more powerful component) eliminated and there was an emphasis on improvisation, not scripts.

"This is Artaud's 'double': theatre should recall those moments when we wake from dreams unsure whether the dream's content or the bed we are lying in is our reality." (The Routledge Companion to Theatre and Performance)

STAGECRAFT

"We intend to do away with stage and auditorium, replacing them by a kind of single, undivided locale

without any partitions of any kind and this will become the very scene of the action." - Antonin Artaud

- An emphasis on light and sound in performances. Sound was often loud, piercing, and hypnotising for the audience. Music and sound (voice, instrument, recorded) often accompanied stage movement or text.
- Using spectacle and sensation, Artaud wanted his theatre to hypnotise its audience. Their senses were assaulted with movement, light and sound (hence 'cruelty') colour, light and costume added theatrical effect (opposite to Grotowski and Poor Theatre) and lighting used a combination of flooded light and pinpointed, more directed light.
- Artaud preferred to dismiss modern costumes, employing clothing used for ancient rituals. Oversized puppets/mannequins/effigies were used to create contrast in size with the actors. Mask was also used on occasions
- Artaud experimented with the actor-audience relationship making it very intimate. He preferred for actors to perform around the audience in the centre (rectangle/ring/boundary). The audience was therefore placed in a weaker, less powerful position (encircled by actors). They were often seated on swivel chairs, easily swinging around to follow the action, and galleries and catwalks enabled the performers to look down on the audience, trapping them.
- Sets were eliminated from performances, (but musical instruments could form part of a 'set'). Similarly, Artaud attempted to reduce or eliminate the special space set aside for the actors (the stage)

ACTING

"We do not intend to do away with dialogue, but to give words something of the significance they have in dreams." - Antonin Artaud

- Ritualistic movement was a key element (often replacing traditional text/spoken words) and stylised movement was known as 'visual poetry'. Dance and gesture became just as effective as the spoken word. Movement and gesture replaced more than words, standing for ideas and attitudes of mind.
- Movement often created violent or disturbing images on stage. Sometimes the violent images were left to occur in the minds of the audience (not on stage)
- The actor was encouraged to openly use emotions (opposite to Brecht and Epic Theatre)
- No emphasis on individual characters in performance (opposite to Stanislavski and Realism)
- characters were more defined by movement, gesture and dance (opposite to spoken dialogue)
- Grotowski warned the Artaudian actor to avoid stereotyped gestures: one for each emotion



How could you use Poor Theatre to create a performance of Little Red Riding Hood? Describe how you might apply 1-2 conventions

PRACTITIONER: RUDOLF LABAN

PERFORMANCE STYLE: LABAN MOVEMENT ANALYSIS

“Action is movement. existence is movement. Existence is defined by the rhythm of forces in natural balance.” – Rudolf Laban

Rudolf Laban (15 December 1879 – 1 July 1958), was a Hungarian dance artist and theorist. He is notable as one of the pioneers of modern dance in Europe. His work laid the foundations for Laban Movement Analysis, and other more specific developments in dance notation.

He was an architect and painter and became fascinated with rituals, folklore, mythology, dancing, art and mathematics. He saw life as a dynamic movement experience.

He founded several dance/movement schools in Germany and in 1930 became Director of Movement at the State Theatres in Berlin. Eventually, however, the Nazis banned his notation and books. Laban fled to Paris and later travelled to England where he turned his energies to education.

Laban looked upon movement as a two way language process through which the body could communicate by giving and receiving messages. He believed that movement stems from the inter-dependence of body, mind and spirit and he understood that our inner life relates to the outer world.

One of his great contributions to dance was his 1928 publication of Kinetographie Laban, a dance notation system that came to be called Labanotation and is still used as one of the primary movement notation systems in dance. His theories of choreography and movement are now foundations of modern dance and dance notation (choreology). Later they were applied in other fields, including cultural studies, leadership development, and non-verbal communication theory.

CONVENTIONS

Laban Movement Analysis (LMA) is a method and language for describing, visualizing, interpreting, and documenting all varieties of human movement. It is used as a tool by dancers, actors, musicians, athletes, physical and occupational therapists, psychotherapy, peace studies and is one of the most widely used systems of human movement analysis today.

Laban Movement Analysis is generally divided into these categories:

- Body
- Effort
- Shape
- Space
- Phrasing and
- Relationships

Effort, or what Laban sometimes described as dynamics, is a system for understanding the more subtle characteristics about the way a movement is done with respect to inner intention. The difference between punching someone in anger and reaching for a glass is slight in terms of body organization - both rely on extension of the arm. The attention to the strength of the movement, the control of the movement and the timing of the movement are very different.

Effort has four subcategories (Effort factors), each of which has two opposite polarities (Effort elements).

Effort factor	Effort element (fighting)	Effort element (indulging)
Space	Direct	Indirect (flexible)
Weight	Heavy	Light
Time	Sudden (quick)	Sustained
Flow	Bound	Free

ACTING

Laban then combined these parts together to create The Eight Efforts:

If you're looking at flow and the movement is bound, then it's very tight. It's very held in. Think uptight businessman or administrator. Whereas someone who moves freely is the opposite of bound. Think of children. They are always running, always free. And if you're looking at direction, you're either moving toward something directly or you're meandering toward it.

With every character you play, you now have a vocabulary to draw from: "Does this character move with a flicking movement? What weight does this character have? Am I bound or free?"

"The astonishing structure of the body and the amazing actions it can perform are some of the greatest miracles of existence. Each phase of a movement, every small transference of weight, every single gesture of any part of the body reveals some feature of our inner life."

-Rudolf Laban



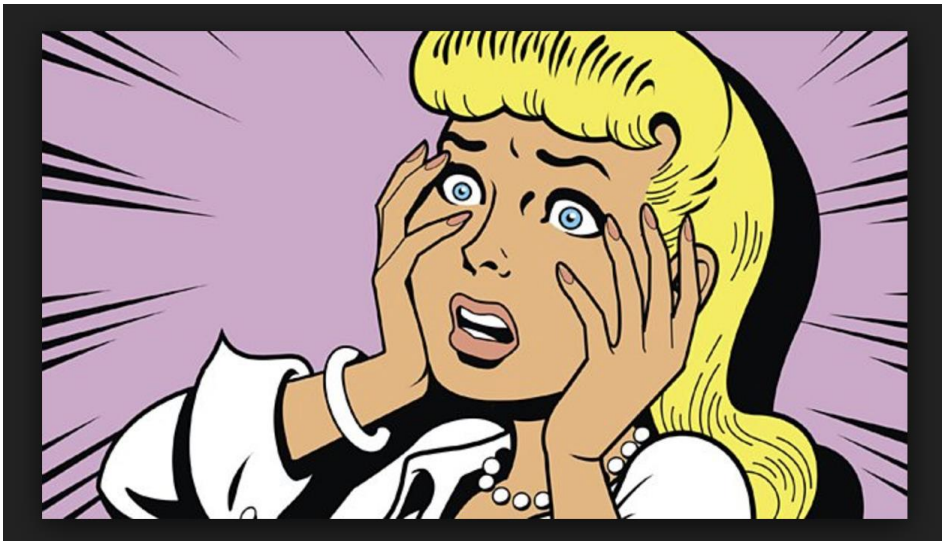
Describe how each character in Little Red Riding Hood would move, using as much LABAN language as possible (eg. Little Red Riding Hood would walk with light steps. The wolf would have heavy steps.

Year 12 Drama Holiday Homework... cont.

See a live performance (play, musical etc.) or a recording of a live performance and answer the questions. The questions relate to the key terms from the 2019-2023 study design.

Visit https://www.vcaa.vic.edu.au/Documents/vce/drama/DramaSD_2019.pdf

NOTE: PAGES 9-12 have definitions of all the terms used! Look them up!!



Name of play/production:

Year released:

Where did you find it?

Director:

Company:

Style/Genre (eg. romance, horror):

Themes:

Plot (summarise what it's about):

Circle your goal

Basic pass: Describe what is happening with at least **2 clearly written dot points** for each box, **And**
five boxes written with a lot of descriptive detail.

Intermediate: Include specific examples with descriptive detail and diagrams for at least $\frac{1}{2}$ the Qs

Advanced: Analysis using specific examples with descriptive detail for all questions. Annotated
images support key ideas where appropriate (eg. for costume or set design). An **evaluation**
is also included (eg. were the elements effective?).

Expressive Skills

Describe one actor's use of expressive skills.

Name of actor:

Name of character they play:

Voice

Movement (GPS > Gait (way of walking), Posture (eg. slouched), Stance (eg. feet together))

Gesture (eg. Thumbs up, nod, bow)

Facial Expression

Performance Skills (“FETA”)

How do the following enhance the actors performances at key moments of the production?

Focus (how does the actor direct the audience’s attention?)

Energy (describe a moment of low energy and a moment of high energy – how are these created?)

Timing (describe a moment where the timing is important)

Actor-Audience Relationship (eg. making them feel sad/angry/laugh)



Back to Little Red Riding Hood....

How could you use SYMBOL to create a solo or ensemble piece based on this fairy tale?

- this could be symbolic language (eg. metaphors, similes, idioms)
- it could also be symbolic gestures (eg. symbols of religion, violence...)
- it could be dramatic metaphor (eg. doing something to represent doing something else)

- It could be symbolic costume (eg. white represents purity, gold represents wealth)

Other Key Language

Transformation Techniques (9+++)

Snapping, morphing/melding, giving and taking, action and reaction, use of production areas, use of a sound/word, use of an action or gesture, use of heightened language, and repetition. Actors also explore the speed of the transition, for example slow-motion, fast-forward or reverse. Symbol may also be applied.

These are used for transformation of character, transformation of time, transformation of place, and transformation of object.

Describe a transformation from Little Red Riding Hood to THE WOLF

Playmaking techniques

Play-making techniques (7)



The 2019-2023 VCE Drama play-making techniques are

- researching
- brainstorming
- improvising
- scripting
- editing
- rehearsing
- refining

Choose ONE of these and tell me how you would use it to develop an ensemble scene based on Little Red Riding Hood

Finally,

How much time did you spend on this task (4-10 hours is appropriate):

From memory, what are the 9 production areas:

From memory, what are the 8 dramatic elements:

From memory, what are the 4 expressive skills:

From memory, what are the 4 performance skills (HINT: FETA):

From memory, what are the 7 play-making techniques:

From memory, name three ways of transforming: